

THE QUAVER,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,

And Exponent of the Letter-note Method.

All Correspondence and Advertisements to be forwarded to 20, Paternoster Row, London, E.C.

No. 82.]

OCTOBER 1, 1882.

[One Penny.]

THE LETTER-NOTE METHOD,

An easy System which

TRAINS TO SING AT SIGHT

FROM THE ORDINARY NOTES.

Its Tenets are these:—

1. That **METHOD** involves a careful Graduation of the lessons, a thorough Treatment of every point studied, and an Elucidation of Principles as well as Facts.

2. That the **STAFF-NOTATION**, taking it all round, is the **BEST** yet invented, affording peculiar advantages to the **PLAYER**, and also to the **SIGHT-SINGER** who understands his work.

3. That the best systems of sight-singing are those founded upon the **TONIC DO** principle, because the **KEY** is a mere accident, but the **SCALE** is the **TUNE**, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.

4. That the easiest possible mode of teaching on this principle is that termed **LETTER-NOTE**, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.

5. That Letter-note provides the most direct **INTRODUCTION** possible to the staff notation, because the Pupil is trained from the **OUTSET** by means of the symbols employed in that notation.

6. That Letter-note, while it is legible by every Player, gives the Singer all the **AID** derivable from a specially contrived notation.

7. That the assistance of Letter-note in learning to sing is as **LEGITIMATE** and **ADVANTAGEOUS** as the "fingering" printed for the use of the Pupil-pianist.

8. That, although the habitual use of Letter-note is quite unnecessary to the matured Sight-singer, it increases the reading power of the **YOUTHFUL** and the **UNSKILLED**, enabling them to attain an early familiarity with a better class of music, and thus cultivating a higher musical taste.



TWELVE REASONS

FOR LEARNING TO

SING AT SIGHT.

1. Because good CONGREGATIONAL SINGING is a thing which cannot be BOUGHT—it must be EARNED; and the labour required to attain excellence is often much less than that which results in mediocrity.
2. Because good CONGREGATIONAL PSALMODY is easily secured when the singers can READ music as well as PERFORM it.
3. Because each member of a congregation is sole proprietor and director of one of the pipes which swell the general hymn of praise: it is, therefore, incumbent upon him to lift up his voice TUNEFULLY as well as THANKFULLY.
4. Because SINGING is a pleasing means of EDUCATION, powerful for good in the Day School, Sunday School, and Family.
5. Because SINGING is a healthful, social, and inexpensive RECREATION, in which every member of the family, from the oldest to the youngest, is or ought to be able to participate.
6. Because, if the MUSICAL FACULTY were cultivated in YOUTH, nobody would be obliged to say they have "no ear for music."
7. Because MUSICAL EDUCATION, be it much or little, should COMMENCE with the musical instrument provided by the Creator: if the VOICE and EAR are first trained, the use of all other instruments is facilitated.
8. Because they who are able to SING AT SIGHT can read music for themselves, instead of helplessly following other people.
9. Because resorting to an instrument in order to learn a tune is a LABOUR and a SLAVERY quite unnecessary.
10. Because any person who is able to sing by EAR can easily learn to sing by NOTE.
11. Because the LETTER-NOTE METHOD helps the Singer in this matter.
12. Because a LETTER-NOTE SINGING CLASS is now commencing to which YOU are respectfully invited.

Teachers wishing to issue this leaflet along with their own announcements can obtain copies at a nominal charge direct from the QUAVER MUSIC PRESS.

THE QUAVER is published on the 1st of every month. Price One Penny, including from four to eight pages of music printed either in Letter-note or ordinary notation. Post free for twelve months,—one copy 1s. 6d., two copies 2s. 6d.

Advertisements.

The charge for Advertisements is 1s. 6d. for the first twenty words, and 6d. for each succeeding ten.

To Correspondents.

Write legibly—Write concisely—Write impartially.

Reports of Concerts, Notices of Classes, etc., should reach us by the 20th of each month.

The name and address of the Sender must accompany all Correspondence.

Teachers of the Letter-note Method are respectfully urged to send us from time to time full information respecting their work.

The Quaver,

October 1st, 1882.

THE Solfa Ladder and Staff Ladder are now ready, in the various forms advertised. The Movable do Ladder, in paper only, is also ready, but the mounted and unmounted calico copies will only be made to order at present. The Staff Ladder is a less complex and more portable diagram than the Movable do Ladder, and, it is believed will serve every requisite purpose except that of showing the related and sub-related keys: for this purpose provision is made on the Solfa Ladder, which is issued in so cheap a form that no Teacher need grudge the cost of the additional diagram for this additional purpose. The Movable do Ladder, however, provides for both purposes; and, of course, is more portable than two separate diagrams.

Intending purchasers should consult the descriptive price list issued with this sheet; and Teachers or others who may have practical suggestions to make will oblige by forwarding them to the advertiser.

The Guildhall School of Music.

WHEN the Corporation resolved some three years ago to establish a Guildhall School of Music, they little thought what three short years would produce. The idea seems to have been to feel the pulse, as it were, of the musical portions of the citizens of London, for the purpose of discovering how they felt with regard to the desirability of such an institution; and the Corporation have certainly not had to wait long for a reply, and such a reply!

Some 1,200 pupils instructed by some 80 professors, the said 1,200 pupils paying to the 80 professors fees amounting to about £10,000 per annum, is such a reply as the Corporation could never have expected, and betokens an amount of success perhaps unexampled in the history of the beautiful art of music. So far so good. But the very perfection of the success is causing, and must continue to cause, a large and increasing difficulty. The warehouse in Aldermanbury, that was only intended as a mere temporary home for what was expected to be but a small and local experiment, is utterly inadequate for the purpose of an establishment with 1,200 pupils and 90 professors and the necessary staff of assistants required for their comfort and convenience. If any one wishes to indulge in a startling surprise, let him, after reading an enthusiastic account of the brilliant success of the Guildhall School of Music, and of the enormous number of pupils instructed within its walls, pay the said school a visit—and what will he find? A warehouse or two tortured in every possible way from their original intention by the skill of an architect, in the vain attempt to make them answer a purpose for which they were never intended, and upon which nearly £700 have already been expended for alterations and repairs. The Corporation will find, as no doubt the Musical Committee have already found, that the brilliant success of the school has caused a difficulty that they must be prepared to grapple with. It is simply impossible it can be continued where it is. Some building must be found, or be

erected, worthy of the Corporation and of the admirable object they have in view. Could the Gresham College be woke up from the lethargy that has for so many years made it a bye-word for slothfulness and uselessness? or, if not, there will shortly be the City of London School in Honey-lane that will be vacant, and might easily be adapted for a school of music.

And even the Corporation economists, if such there be, need not be greatly alarmed. The present school is not only unfit for its purpose, but, perhaps as a necessary consequence, is fearfully expensive.

Let us endeavour to unravel the fearfully complicated accounts that are presented for consideration.

One would naturally expect that if there were one thing we could depend upon more than another in Corporation matters it would be clearness in accounts; but if these had been intended to confuse rather than to enlighten they could not have been presented very differently to what they are. They are contained in two reports from different committees, and after a very careful study of both, this is the result arrived at.

During the three years the school has existed there has been expended upon it over £6,000, there is in addition an amount owing of £1,100, the rent of the school (or rather warehouse) is calculated at £3,000 for the three years, and the committee now ask for about £4,300 per annum for their future expenditure. These are large figures, and some of the items seem to require that explanation which they will doubtless receive.

The estimated annual expenditure of £4,300 seems to be very large, and based upon items that would apparently bear considerable reduction. Take the following for instance: Salaries and wages, £1,846; purchase and hire of musical instruments and music, £500; printing, stationery, postage, etc., £350; expenses, whatever they may mean, £275.

All these matters will doubtless be fully discussed when the reports are presented, but the one great and important fact that all must bear in mind is, that the Corporation having put their hand to this good work must not turn back dismayed at their own success.

Economy, if you please, gentlemen, but no halting or hesitation in carrying on, with even increased efficiency, the admirable school you have created for the cultivation of music.

—City Press.

MUSIC RECEIVED.

Nunc Dimittis, "Onward Christian Soldiers," "March of the Jewish Warriors," and "March of the Medes," by Geo. Shinn, a notice of which will appear shortly.

EASY ANTHEMS FOR AMATEUR CHOIRS, published in "Choral Harmony," in penny numbers—

- | | | |
|-----|---|----------------|
| 14 | Make a joyful noise | |
| 15 | Sing unto God | |
| 20 | Blessed is he that considereth the poor | |
| 24 | Now to him who can uphold us | |
| 31 | The ear his the Lord's | |
| 71 | Hallelujah! the Lord reigneth | |
| 75 | Blessed be the Lord | |
| | Great and marvelous | |
| 130 | God be in reful unto us and bless us | |
| 131 | Deus Misericordiar | |
| 138 | Give ear to my words | |
| 24 | Come unto me all ye that labour | American. |
| | Walk about Zion | Bradbury. |
| 39 | He shall come down like rain | Portogallo. |
| | Blessed are those servants | J. J. S. Bird. |
| 43 | Enter not into judgment | Do. |
| 60 | But in the last days | Mason. |
| 64 | Great is the Lord | American. |
| | Arise, O Lord, into thy rest | Do. |
| 69 | Awake, awake, put on thy strength | Burgiss. |
| 77 | Grant, we beseech thee, merciful Lord | Callcott. |
| 84 | I will arise and go to my father | Cecil. |
| | Blessed are the people | American. |
| 85 | I was glad when they said unto me | Callcott. |
| 129 | Blessed are the poor in spirit | Naumann. |
| | O Lord, we praise thee | Mozart. |
| 136 | The Lord's prayer | Denman. |
| | O praise the Lord | Weldon. |
| 140 | I will love thee, O Lord | Hummel. |

London: F. Pitman, 20, Paternoster Row.
Edinburgh: Johnstone, Hunter, & Co.

EASY CANTATAS, suitable for Musical Entertainments, Flower Shows, Harvest Festivals, Breaking-up of Schools, &c.—

THE DAWN OF SPRING, price fourpence.

THE ADVENT OF FLORA, composed by David Colville, price sixpence.

THE HARVEST HOME, composed by Dr. Fowle, price sixpence.

London: F. Pitman, 20, Paternoster Row.
Edinburgh: Johnstone, Hunter, & Co.

Super Royal 8vo, 192 pages, Cloth Extra, Gilt Edges, Price Six Shillings.

SELECTED HYMNS, by the Rev. Horatius Bonar, D.D., set to music taken principally from classical authors, arranged for part singing, with instrumental accompaniment, and printed in Letter-note. Cheap edition of ditto, in four numbers, price sixpence each.

Edinburgh: Johnstone, Hunter, and Co.
London: Hamilton, Adams, and Co.
And all booksellers.

Madrigals.

THE interesting and favourite style of English composition has recently received the attention of the well-known essayist Fanny Raymond Ritter, who has written what she calls "An Art-Historical Study" upon the subject. To Englishmen who are familiar with madrigal and glee singing, and who know most of the best madrigals and glees by heart, the subject has many charms, never failing to revive musical recollections of the most agreeable kind. Believing that Mrs. Ritter's pamphlet will be of general interest to our readers, a few quotations are given forthwith.

After having referred to the mystery in which the origin of the word "Madrigal" is surrounded, and leaving the reader to choose between several, either of which may be as near the mark as the other, Mrs. Ritter says:—"Madrigal poetry, a miniature of the old Greek and Latin pastorals, was the successor of Troubadour poetry, and is written in a form somewhat more polished than that of the folk-songs which were current in Europe five hundred years and more ago."

A little further on she says:—"The Provençal, Italian, French, and Spanish poets have written charming madrigals; and among those English poets whose verses were prized by English madrigal composers, I may cite Ben Jonson, Breton, Davison (the son of Mary Stuart's unfortunate secretary), Daniel (poet laureate to James the First), Donne, Drayton, Green, Herrick, Hewitt, Sir Edward Dyer, Sir Philip Sydney, Fulke Greville, Lord Brooke, and the Earl of Essex.

Mrs. Ritter avers that one of the last good madrigals was composed by Wesley in 1811, to the beautiful words beginning "O sing unto me my roundelay," by Chatterton. True it is that the "Madrigal" has come to be looked upon as an out-of-date form of composition; a state of feeling which when reached with regard to anything is a certain precursor of its abandonment altogether.

It is remarked of the age of the "Madrigal":—"On its musical side, the madrigal is only a little more than four hundred years old. It was invented, as a musical form, by the Flemings, and was—apart from the more antique folk-songs—the first artistic secular branch of music, which, in its origin, as an art, was entirely ecclesiastical." That "Madrigals" are not always intelligently sung is proved from the following passage:—"Dr. Ritter says that when he first heard English madrigals intelligently sung, it was a revelation to him of the resources of the language in regard

to rhythm and accent. An Italian ecclesiastic who once confessed to me his astonishment at the rich, powerful voices, and fine concerted singing of the English labouring classes whom he heard in the fields and the streets, attributed it to the fact of their hearing fine military bands and good church chanting all over the island; but I thought some of this comparative excellence, especially as to correctness of time and variety of accent, ought to be attributed to the spirit of the language, the musical resources of which have been rather undervalued, I think."

Mrs. Ritter has here uttered something worthy of deep attention by musicians. There cannot be a doubt but the English language is far better suited to singing than is generally admitted. It is superior to the German, if not the French tongue, and the time will doubtless come when the merits of the English opera will be readily founded and will become established, a consummation devoutly to be wished.

The succeeding sentences are worth quoting:—"The first appearance of the complete madrigal, as we now understand the word and the object, that is to say, a poem of a certain character, set to music in a certain way, occurred among the masters of the ancient Franco-Belgian school, early in the sixteenth century. The music of the earliest madrigals is strongly impressed with the ecclesiastical character, although the words are mundane. Doubtlessly their composers unconsciously copied church models, notwithstanding that it was their intention to second and more strongly express the meanings of the poems they used.

William Byrde had the honour of introducing madrigals into England, and was an excellent musician as well as a good mathematician. In 1858 he published a collection of Flemish and Irish madrigals. The famous canon, "Non nobis Domine," which is so generally known in England, was composed by Byrde. Mrs. Ritter rightly says:—"The madrigals of Byrde, Dowland, Ford, Gibbons, Morley, Purcell, Wilbye, and many others, among them John Milton, father of the great poet, beautifully illustrate the madrigal epoch, and the third, and, so far, the last madrigal style.

The "Glee" resulted from the "Madrigal," and is yet a favourite form of composition with English composers. With regard to this she writes:—"Madrigal composition almost disappeared, having flourished for a hundred years—during the latter half of the 17th century, transformed into the glee in England, and gradually displaced in Italy by the increasing supremacy of instrumental music. I may observe here *en passant* that the glee is an almost exclusively English form of concerted music; even the word itself is of Anglo-

Saxon origin. The glee differs in form and character from the madrigal in that its harmonic progressions are modern, it usually (though not always) has an instrumental accompaniment, it requires only one voice to each part, and it may be in several contrasting movements, instead of only one, like the madrigal.

The first period of truly fine glee composition was that of the Restoration, when youthful English art began to recover from the violent oppression and repression of Cromwellian iconoclasm. Almost every English composer of ability has since essayed his powers in the glee; and Mendelssohn, who carefully studied English music made a very near approach to the glee in his part-songs, which, however, are naturally more distinctively German than English."

As early as 1610 a certain Orazio Vecchi, an Italian madrigalist, composed his "Antiparnasso," a succession of madrigals accompanied by dramatic action, which may be considered, as Mrs. Ritter asserts, a sort of preparation for the lyric drama and vocal monody, as it is found in the modern opera.

How many celebrities of the past two or three centuries have not madrigals charmed in England? With such compositions it was possible to while away many a spare hour, whether in public or the strictly private family circle. Everyone was, in times gone by, expected to be able to take part in them, as the following interesting extract will show:—"Many of the early English collections of madrigals were dedicated to Queen Elizabeth, who was an excellent musician, and very anxious to prove her supremacy in the art, especially with regard to her rival Mary Stuart. In the verses of these collections, Elizabeth was extravagantly complimented under the names of Bounibel, Cloris, Cythia, Diana, Doris, Lycoris, Oriana, Thoralis, and so on. A recent compiler of English madrigal poetry says very naughtily, that "Queen Elizabeth had as many aliases among her poets as an Old Bailey convict!" In Nichol's account of the progress of the queen through her kingdom, we are told of the performance of a new madrigal by Michael Este, beginning:—

In the merry month of May,
On a morn at break of day—

under her windows during her visit to the Earl of Hertford at Elvetham:—"On Wednesday morning about 9 o'clock, as her majesty opened the casement window, there were three excellent musicians, who, being disguised in ancient country attire, did greet her with a pleasant song of Corydon and Phillis, made in three parts, for the purpose. The song, as well for the worth of the ditty as the aptness of the words thereto

applied, it pleased her Highness, after it had been once sung, to command again, and highly to grace it with her cheerful acceptance and commendation. Queen Elizabeth, with her many-sided character—great and yet small, vain, just, narrow, far-seeing, hot-headed, stern, impulsive, prejudiced, fanciful—though passionately fond of music, was discriminating in her taste, and during her reign, as for some time before it, music was considered a necessary part of a gentleman's education; one unable to read musical notes, or to take part in a madrigal at first sight, was looked upon much as in our day a gentleman unable to read his own tongue in written or printed characters would be regarded."

The "Madrigal" made its way from Italy into England, but was modified by English madrigal writers seeking to engraft on the then new form as much of the spirit of the old British folk-songs as they could conscientiously and artistically assume. Of course this departure from the original model, however slight at first, naturally widened itself as time went on, so that the difference between the Italian and English madrigals became quite marked. It is safe to say that the English madrigals did not lose by the national peculiarity that English composers gave it.

In speaking of the prestige gained by the "Madrigal," and those who devoted time and thought to its extension and improvement, Mrs. Ritter remarks:—"The English Madrigal Society, which was established by John Innys in 1741, expressly for the cultivation of this branch of singing and composition, claims the distinction of being the oldest musical association in Europe. It is still in a very flourishing condition, although its number is limited, its social rules are exclusive, and its musical requirements strict. It has counted among its members many social, literary, and musical celebrities, such as Greatorex, Hullah, Novello, Sir John Hawkins, Lord Saltoon, Prince Dhuleep Singh, and others."

The words of madrigals were of the most refined and charming, and as rich in sentiment as any words that have been ever set to music. "Only the finest, the fancifullest, and most delicate feelings of that time sought expression in this charming creation; such feelings as Shakespeare himself, in his lyrical moods, Lady Jane Grey, Sydney, Spenser, Surrey, Amy Robsart—even exquisite Imogen, the gay Mercutio or Benediot, or witty Rosalind, might have first experienced, and then given musical expression to, had they possessed talent of such a nature as madrigal composition demands.

With regard to the musical worth of the madrigal, Mrs. Ritter has well said:—"At the same time, though the madrigal is original, sometimes fantastic—nay, even odd, it is not mere-

tricious or small; it is great art, but art in miniature, in its finest centration. We compare this musical form to some *genre* painting, but not to those imitative, and conventional designs, that merely picturesque and often inappropriate and exaggerated ornamental handling of domestic subjects, by means of which we yoke Pegasus to a pony phaeton, and then dignify the proceeding with the general term, 'decorative art work'; but which bears no closer relation to high, pictorial, decorative art, than do the silly variations of Herz to a Beethoven symphony, or than the cold, formal sentences of the useful compiler bear to the glowing eloquence of Edmund Burke, the deep intensity of Dante, the creative spontaneity of Shakespeare, the elegant perfection of Tennyson."

The glee has not only taken the place of the madrigal, but the still freer part-song is driving the glee to the wall; exactly as in instrumental music, the true symphony form has been to a great extent superseded by the "Symphonic Poem." These changes are inherent in every art and prove its plastic nature. The "Madrigal" has had its day, but not without having affected the Art Divine very perceptibly. Its influence has been to exalt rather than to vitiate, and, therefore, it will always receive a distinct, prominent, and honourable place in the history of musical progress generally and England in particular. The concluding words of Mrs. Ritter's interesting and valuable essay will admirably conclude this article. "The madrigal, whether Franco-Belgian, Italian, or English, like some excellent antique that never can become old-fashioned, grows more, not less, admirable and valuable in the estimation of connoisseurs, as time rolls on; while, from its peculiar, lasting, genuine qualities, it must always remain unique among the inventions of musical art, from its singular combination of poetic and musical value, essentially, beyond all other concerted works, the vocal music of good society."—*New York Courier*.

The Organ Question in Scotland.

ACCORDING to the *Eastern Morning News* some curious debates have lately been going on in Dundee between two ardent factions of the Free Church about the use of the harmonium and the organ in public worship. St. Cecilia is represented as both cheerful and grave, but she would have laughed until she could no longer touch the organ keys if she had only eard what was said of the instrument, the

mastery of which has made her the representative of "divine harmony." The only instrument which in the eyes of some of the Scotsmen seems to be righteous is Mr. Sankey's American organ. Some of them seem to think that that instrument has been specially converted; all others they abjure. The organ is a "device of prelacy and Ritualism." "Where is it mentioned or prescribed in the Bible?" asked one preacher, "for if it is neither mentioned nor prescribed in the Bible, it must be sinful." So sinful was it in the eyes of another minister that he called those who advocated its employment the seed of Cain. It requires a stretch of imagination to connect organ-playing with the first murder; but it may be that ministers who object to organs to keep the congregation in time and tune, object also to the use of clocks upon the argument that there is no mention of them in the Bible, to keep their sermons in tune with the time, and so raise up hate in the minds of congregations wearied with long sermons. To such the organ appears as "a suggestion of Satan." Those who adopt it are told that their action is "strongly symptomatic of an insanity ready to plunge at any moment into a deeper abyss of Ritualism and flesh pleasing." They are "restless and ignorant." They wish to "put a slight upon the Divine authority." "Adopt," said one reverend nineteenth century Covenanter, "this permissive principle of admitting things 'not contrary to,' instead of the grand Presbyterian principle of prohibiting things not prescribed in Holy Scripture, and you abandon the ground on which alone you are entitled to forbid the use of such things as incense." Another called the organ "a paltry arm of flesh." It was, according to another authority, "A Popish instrument of worship," though those with which we in England are acquainted have evinced no theological leaning as yet. It was an instrument of discord, according to another speaker. In the end, the Dundee Free Churchmen decided by a majority of one not to sanction the use of so dangerous, discordant, Romish, prelatical, Ritualistic, sinful, murderous, Satanic an instrument as the organ in any Presbyterian church. Dryden tells how, when vocal breath filled St. Cecilia's pipes, "she drew an angel down." An amendment by the Dundee folk would read the line so as to make it appear that the angel was drawn not down but up.—*Musical Standard*.

LOCKE'S MUSIC FOR "MACBETH." All the choruses usually performed, the vocal score only, price one penny, in "Choral Harmony, No. 57.

London: F. Pitman, 20, Paternoster Row.
Edinburgh: Johnstone, Hunter, & Co.

New System in Pianofortes.

MESSRS. Hugo Mathushek and Charles Kinkeldey, both experienced pianomakers, who have been employed in various branches of pianoforte manufacture by some of the renowned firms in this city, have formed a co-partnership, and are now manufacturing pianos by which some of the patents of the elder Mathushek are applied, and also later patents of the firm itself.

The patents of Frederick Mathushek, whose name has been identified with some of the most remarkable inventions applied to pianos, claim to remove defects in construction, and apply a new system which prevents:

- 1—The curving downward or the settling of the sounding board.
- 2—Splitting or cracking of the bridges by the side bearing of the strings.
- 3—String splitting and getting out of tune while being played after having been tuned.
- 4—The persistent lowering of the pitch or getting flat.

To remedy some of the enumerated defects, the Mathushek patent claims to *balance* the sounding board by relieving it entirely of all the strain caused by the downward pressure of the strings. This would produce a more perfect and naturally free vibration, and a longer and purer singing tone.

This balancing of the sounding board relieves it from the pressure of the strings, and thus keeps it in the exact position in which it was originally placed, the strings never losing their accurate bearing on the bridges. The result of such accuracy is in itself apparent. The additional benefits that are derived from such a system can well be understood by the trade and such persons as are interested in piano manufacture.

As Mr. Hugo Mathushek said, "This is a radical reconstruction, and, in fact, a new system."

The firm has purchased the best material and uses an excellent action, and will manufacture strictly first-class goods. Grands, squares, and uprights are now in course of construction, and several instruments that have been finished for test purposes have given the most satisfactory results.

The Mathusheks are not connected with any other firm or business, and are devoting all their time and resources to the development of their new improvements. The pianos manufactured by them are covered by their patents and will be

known as the "Mathushek Patent Equilibre-System Pianofortes."—*New York Musical Critic and Trade Review*.

Military Music.

By E. H. TURPIN.

AS a practical answer to "Musicus" and others desirous of some information on the subject indicated at the head of this article, I venture to reprint from the columns of the *Choir* the following observations.

A distinguished musician has asserted with a show of truth, that there is no real school of Military music worthy of a distinct name, and that the music so-called is for the most part appropriated from other sources. By a glance at the programmes offered at military-band performances, one can see at once that our wind orchestras subsist for the most part upon opera airs and popular tunes borrowed from the streets and ball-rooms. The remedy would be found in a division of military music into two parts—one to consist of marches, pas redoublee, and such like pieces built upon simple models and full of rhythmical pulsations and animal life, to be used as accompaniments to military duties; and the other to consist of more developed expressions of the ethics of soldiering, its heroism, its sunshine and shade,—in short to be military musical epics. So far Germany, even with her martial glories, her splendid bands, and above all her great musical prestige, has not as yet made any solid advance in this direction, though it is only fair to remember that several of her bandmasters have in divers ways rendered solid service to the cause. One of Germany's most distinguished bandmasters, who died lately, among many other eminent services, arranged for military band, Beethoven's Symphonies. Though the mania for arranging is not in any department to be too much encouraged, it must nevertheless be allowed that no better studies for the military orchestra could be found than many heroic and noble movements of these symphonies, as scored by a master hand. Our own bandmasters generally, when they take the pen in hand, devote themselves to the concoction of vulgar quick-step and dance-tunes. It was the fortune of the writer to come to the hearing, some time ago, of a number of original military pieces composed by the then bandmaster of the 1st Life Guards, Mr. Waterson, and played *con amore* by his own band.

These works, displaying large knowledge of the resources of wind instruments, and a thoughtful employment of such powers, form so many steps in the direction desired. The overture *Fest* is built on the orthodox framework, and preceded by an introduction of suggestive and well-marked sentences. Leading thoughts of considerable vigour appear in the allegro, and the composer works up his material with no sparing hand. The large score shows everywhere the touch of one accustomed to handle an enormous weight of tone with sound judgment and courage: the sweeping figures for the mass of clarionets (the violins of the military orchestra), in the coda to wit. A grand march, dedicated to Gounod, opens with stirring, showy figures. The first episodic subject in the dominant has emphatic sentences for cornets and euphonium in octaves; however, the somewhat obtrusive receipt of blazing out the melody in this fashion is here, to a great extent, relieved by interesting bits of detail heard underneath. An interesting chapter in musical history could doubtless be furnished by the tracing out of the progress of military music. In the gradually advanced mechanism, and in the combinations formed by the different wind families for military use, some remarkable developments have taken place. Ancient military music, of which little more can be said than that it existed, it may be assumed found its earliest expression in simple trumpet calls, strengthened rhythmically and accented by the use of different kinds of instruments of percussion. There is every probability, especially remembering the habit of our forefathers to employ groups of instruments of the same family together, that not only did old military music supply the prototype of the brass band, in the old fanfares, but also gave the first indication of that most feeble of all the military performances, the drum and fife band; seeing that music was extensively blown through the once rather numerous members of the flute family. It is clear that music of some sort or other has ever been associated with the more pompous incidents of war, and with the movements of troops. Our early dramatists commonly preface their military scenes by such not very definite stage directions as "drum and colours," and "flourish of trumpets."

The first military bands worthy of the name, however, would date no further back, I apprehend, than sometime early in the seventeenth century, about which time the violin of the modern military orchestra, the clarinet, developed into something like its present form. One important family of wind instruments, that of the cornet, has passed away, its latest and doubtless most valuable member the serpent

being the last survivor. Another family, that of the bugle, remains only in the instrument used for the signal call of infantry regiments, and in the few remaining specimens of the once popular orphicleide. The cornet and bugle families were of somewhat near relationship, both producing their tones through the medium of conical mouthpieces, and forming the notes between the natural harmonic sounds by the covering and uncovering (in the one case by the fingers, in the other by means of keys) apertures in the body of any instrument of each and either kind. The chief difference was in the material of which different families were made: in the earliest times that of the cornet being the horns of animals, afterwards (especially as regards the larger and deeper pitched members), of wood covered with leather, while the bugles have always been made in metal, copper being one of the most favoured mediums. The openings in the body of any instrument blown by the lip open mouthpiece upon natural sounds of the harmonic range, necessarily check the vibratory powers of the instrument at large, producing somewhat heavy and thick tones, more tolerable in the bass than in the more acute compasses, and were obviously doomed to give way before the better means of producing the intermediate notes by the use of valves. The keyed bugles were invented by an Englishman something like a century ago, and the valve instruments had their origin in the ingenuity of a Prussian bandmaster about fifty years back. Undoubtedly these families contributed largely to the strengthening and enrichment of the music known as military. In the employment of mouthpiece instruments, for the most part of brass, modern mechanism has tended to the artificial production of extra notes in the lower range of harmonics. There is a tangible reason for the exercise of mechanical ingenuity, even though it must be granted that the purest and best tones are produced by the instruments employing chiefly the upper harmonic range, as trumpets and horns, and that the instruments with shorter tubes are of a less rich and of a more nasal *timbre*. This reason is the uncertainty of the delicate lip action on instruments using the upper harmonic range as compared with those employing the smaller number of natural sounds, placed more widely apart in the lower compass, especially when the instruments are used either on horseback or when marching on foot.

No application of either key or valve has yet proved fully satisfactory. The presence of either contrivance interferes with the formation of pure tone in some way or other. Again, the maker's skill cannot secure perfect intonation, as in the

case of the valve the length of tubing affecting a given open note must be too short to produce a similar interval from a lower open sound, or too long to similarly act upon a still higher note of the harmonic range. Still, for outdoor playing, the valve instruments are, when made by good makers and in the hands of fair performers, of great service, and on the whole very well in tune. The key system, as applied to the bugle family, may be now considered as banished to the same limbo as the old fashioned fire-arms of three-quarters of a century ago.

There are in the history of military music steps of interest. Some three hundred years ago military music would probably be limited to simple fanfare passages for trumpets and drums, with possibly more ambitious efforts in which the members of the extinct cornet family would join with trumpets, sackbuts, and drums. The old poets mention horns in connection with outdoor sports, but what the instruments under this generic name were like, or whether they were employed (as would be likely) in military musical duties or not, it would be difficult to say now. It seems equally uncertain at what period the oboe made its appearance in the military orchestra, though it is certain that it was employed, in a rude form, in outdoor music at an early period. In the seventeenth century military bands began to show up with something like completeness, consisting as they did then of a fair variety of both reed and brass instruments, not including though in England the clarionet, which was destined to play such an important part in the military combinations of a later period. Early in the present century, military bands were of some executive capacity, and embraced all varieties of wind instruments save the valve family—to be presently introduced by its leading member, the cornet-à-piston. One leading figure in the development of martial music in this country was the late Mr. Godfrey, the father of the well-known and able bandmasters of several of the regiments of Guards. Under his shrewd, painstaking labour and training, a steady advance in organization and in style of playing of the band under his immediate care, inaugurated a corresponding progress throughout the British Army. At the same time, the labours of Mr. Waddell, for many years the director of the 1st Life Guards' band, and the inventor of sundry useful forms of different brass instruments, are not to be overlooked. In such expensive organizations as are the British Navy and Army, with far more admirals than ships, and generals than regiments to say nothing of legions of other staff officers, if a recent account of our forces is to be accepted, it is surely to be regretted that the government

should do so little in the way of supporting and encouraging the Navy and Army bands. The military band proper now includes a piccolo and flute (playing the E flat scale on the notes of that of D, thus being written for a semitone below its real sounds), sometimes the luxury of an oboe or two, two clarionets in E flat (that note expressed on paper as C), a proportion of some eight to twelve clarionets in B flat, divided into three and even four parts, two or more bassoons, four horns, several cornet-à-pistons, trumpets, three trombones, various modern valve instruments of tenor, baritone, and bass pitch, and the usual complement of percussion instruments. In passing, it may be noted that these, still spoken of in some German scores as Turkish, were formerly played in our Guards' bands by men attired in eastern costume and wearing turbans. Owing to the difficulty of manipulating instruments requiring the use of both hands, the cavalry bands, when mounted, are confined to brass instruments for the most part fitted with valves. Such a band would contain E flat piccolo cornets (playing a minor third above the written notes), several ordinary cornets, possibly two trumpets, certain tenor, baritone, and bass valve instruments, trombones with or without valves (often with in these degenerate days), the only percussion representative being a pair of small sized kettledrums. It is needless to take note here of such combinations as are found in bagpipe and bugle bands (playing on open notes), and drums and fifes.

Several instruments of considerable value are making their way into our bands—notably the tenor clarionet or corni di bassetto. Two of these instruments greatly enrich the middle harmonies, especially in the *piano* medium. Members of the Saxophone family, brass instruments, built upon the model of the clarionet and played with a single reed, are also making their appearance in our bands. A group of these characteristic instruments heard in harmony produce an effect like the soft reeds of an organ, and something like the vox humana stop. The many members of this family promise to be among the most useful of the newly constructed instruments of the great Paris maker, after whom they are named. In the French bands, unfortunately, the lower pitched Saxophone have nearly banished the bassoons. This is to be deplored, for no instrument gives such point and character to either the orchestral or military basses as the bassoon. There is a useful type of brass instrument found in Germany—a bugle with valves, which from their wide bore produce a full, soft body of tone. These would be useful in both military and brass bands, softening off the keen asperities of other brass instruments. A revival of the serpent, with more equalized

tones if possible, would also be a gain, as the best low bass to the wood bass. Sundry changes in the keys favoured by military bands deserve a passing notice. Previous to the large employment of the valve instruments, the more natural keys were in vogue—clarionets in C and F, trumpets in C, and horns in C and F were in use, Mendelssohn's splendid "Harmonie-musik," Op. 24, being thus scored. The use of the flat keys, all but universal now in wind bands, secures a less keen temperament; somewhat modifies the unduly sharp pungency of the more piercing instruments; and brings into a constant employment the best toned members of the clarionet tribe, the most effective crooks of the horns and of the entire range of valve brass instruments. In Italy wind bands still are found using the sharp keys, with clarionet in D and A; and the fifes and piccoloes used in the drum and fife bands are likewise pitched there in A and D. In scoring for the military orchestra, the mass of strings is represented by the mass of clarionets and valve brass instruments. Owing to the want of reflected resonance, and the rapid evaporation of outdoor music, and to the weakening reaction of large wind masses by comparison upon the weight of tone, pronunciation, and character of individual instruments, many pungent and pointed orchestral effects are greatly reduced when transferred to the military band. Thus sentences for oboes, horns, and bassoons of the concert-room often require to be strengthened by the addition of other instruments when performed by the military orchestra. From similar causes, the brass mass in the military band is in larger force and more constant use. But few instruments tell well in the solo capacity out of doors, and strongly marked melodic sentences require for the most part to have the accent and weight of brass in order to secure a sufficiently pointed utterance. English bands are far too small as a rule, and in most cases are too weak in the wood instrument departments, to realise the breadth, the richness, pomp and grandeur of true military music, of which a handfull of naked shrill brass instruments gives but a very lame impression, and forms little more than a parody upon the institution we ought to know as the military band. Of late years, our governing powers have, in various ways, taken steps towards the advancement of our martial music, and its power, as a source of strength and as a solace to the soldier, is being more and more acknowledged. But before much advance can be made, our bands must be properly provided for, the members not being smuggled into the different regiments as buglers and trumpeters. Such a provision would remove from the officers the burden of the chief support of their

bands, and give to the military orchestra the dignity of a real position in the military force. The anomalous position of the bandmaster is indeed in process of rectification, but his hands should be strengthened by his being placed on a staff of commissioned officers of his regiment. Supervision ought also to be secured over all the national music by the appointment of an officer, invested with powers corresponding with those possessed by the principal of the Conservatoire Militaire in Paris. As in the neighbouring capital, too, our military bands ought to be heard daily in the prominent spaces of London; and such performances would be of gain in our great provincial towns.—*Musical Standard.*

About Chopin.

IN 1828 Chopin left his native land visited Berlin, and the year following Vienna, Prague, Toplitz, and Dresden. Everywhere his talents ensured him success, and the hearty, child-like enjoyment of all he saw and heard, which appears in his letters, is pleasant to see.

On one occasion, when he had been travelling for several days in the slow fashion of German diligencies, he was delighted and surprised, on stopping at a small post-house, to discover a grand pianoforte in one of the rooms, and still more surprised to find it in tune—thanks, probably, to the musical taste of the Postmaster's family. He sat down instantly and began to improvise in his peculiarly happy manner; one by one the travellers were attracted by the unwonted sweet sounds, one of them even letting his beloved, pipe go out in his ecstasy. The Postmaster his wife, and his two daughters joined the group of listeners.

Unmindful of his audience, of the journey, of the lapse of time, and everything but the music, Chopin continued to play and his companions to listen in rapt attention, when they were suddenly aroused by a stentorian voice which made the windows rattle, calling out, "The horses are ready, gentlemen!" The Postmaster roared out an anathema against the disturber—the postilion—and the passengers cast angry glances at him. Chopin started from his seat, but was

instantly surrounded by his audience, who entreated him to continue.

"But we have been here some time," said Chopin, consulting his watch, "and are due at Posen already."

"Stay and play, noble young artist," cried the Postmaster, "I will give you courier's horses if you will only remain a little longer."

"Do be persuaded," began the Postmaster's wife, almost threatening the artist with an embrace.

What could he do but resume his place at the instrument? When at last he paused, the servant appeared with wine; the host's daughters served the artist first, and then the travellers; then the Postmaster proposed a cheer for the musician in which all joined. The women in their gratitude filled the carriage-pockets with the best eatables and wine the house contained, and when at last the artist rose to go his gigantic host seized him in his arms and bore him to the carriage!

Long years afterward Chopin would recall this little incident with pleasure, and declare that the plaudits of the press had never given him more delight than the homage of these simple music-loving Germans.

His success in all the cities he visited was brilliant; everywhere he carried the palm. But in the midst of this intoxicating vortex of excitement, which he was capable of heartily enjoying, his heart never wavered from the dear home circle; his letters to his parents and sisters were constant and full of affectionate playfulness.—*Good Words*.

The Egg Polka.

PLEASINGLY to combine the arts of music and cookery in a production at once useful and recreative has been the effort of a Prussian provincial composer, whose latest effusion, under the title of "Egg Polka," now adorns the window of a leading musicseller in Graudenz. This work has not, as might reasonably be supposed, been composed in the interest of choregraphic artists who, like the late Baron Nathan, ply the light fantastic toe amidst a maze of eggs without chipping a single shell. Its

purpose is an eminently practical one, as may be gathered from the following "Directions for Use," printed on the back of each copy:—"Let the polka be placed, open at the first page, upon the pianoforte desk. Then drop the egg into a pipkin half-full of boiling water. Set the pipkin on the fire. Then play the polka through in strict time, as per metronome indication. On completing its last bar the egg will be cooked to a turn—that is, its yolk will be fluent, and its white about as yielding to the touch as the flesh of a ripe plum. Those who wish their eggs hard-set will play the polka andante maestoso. The contrary effect will be produced by an allegro vivace rendering of the composition." This happy thought opens out a new and vast field of activity to contemporary musicians. Should the "Egg Polka" have anything of a run, we may confidently look for a "Toasted Cheese Waltz," a "Broiled Mackerel Galop," and a "Kidney and Bacon Schottische." For edibles requiring a greater length of time to cook than these minor matters it will be necessary to have recourse to the more important orders of musical composition. It will then pay the proprietors of barrel-organs to fit their instruments with such works as a "Turbot and Lobster Sauce Sonata," a "Roast Shoulder of Mutton Symphony," and an "Apple Fritter Capriccio;" for householders will gladly pay them a handsome fee to stand outside their kitchen windows and ensure the accurate cooking of the dinner by rendering the menu, so to speak, in "concorda of sweet sounds."—*Daily Telegraph*.

A Polyphonic Ear.

THERE is something to be said as to the difference in the way in which the highly-gifted musician and the ordinary listener hear music. It is more or less a waste of energy to write music in many parts, all of which are made melodious at some sacrifice of the harmonic effect, when not more than, perhaps, one in a hundred listeners is capable of hearing more than one melody at a time. We think that it is not the power of writing counterpoint that has died out so much as the will to write it. There can be no doubt that the unpopularity of counterpoint is mainly due to the fact that the ordinary listener is unable to hear in it what the highly-gifted musician hears. The many simultaneous melodies are quite lost to the ordinary listener. It is only in the case of the greatest composers, whose principal me-

odies and harmonies do not suffer by their attention to the counterpoint, that works of this class attain any popularity.

Until the acquisitions of the power of hearing many simultaneous melodies is placed within the reach of the ordinary listener by a suitable and wide-spread education specially directed to this purpose, it is useless to look for a popular interest in counterpoint which shall encourage

the composer to produce it. There is a question how far it is possible for a person not naturally gifted with a polyphonic ear to acquire it in perfection. But there can be no doubt that systems of education are possible which will do much toward advance in this direction; and that the direct cultivation of polyphonic hearing and reading is the shortest cut toward the formation of the true musician.—*Musical Opinion*.

SINGING AT SIGHT ON THE LETTER-NOTE METHOD.

MR. J. ADLEY, Teacher of Singing on the Letter-note Method, The Park, Tottenham, London, assisted by Miss Francis Smith (1st class Society of Arts Certificate for Pianoforte and Singing), visits St. John's Wood, Ealing, Brentford, Isleworth, Kingston on Thames, Clapham, Blackheath, Lewisham, Norwood, Woodford, Edmonton, etc.

MR. ADLEY has unexceptional references which he will be happy to forward, and holds first class testimonials from London Colleges.

Address:—Mr. J. Adley, The Park, Tottenham, London, A.

THE PILGRIMS OF OCEAN, a Pastete (or Cantata compiled from the works of various composers), containing easy and tuneful music which includes solos, duets, choruses, etc., 32 pages printed in Letter-note, in wrapper or in penny numbers price fourpence.

'Musical Associations will find this a first-rate pastete, and it cannot fail to be acceptable when rendered to a general audience.'—*Hamilton News*.

'The whole of the music is of a thoroughly popular nature.'—*Huntly Express*.

'From the opening song to the closing chorus, there is not a weak or indifferent piece in it.'—*Aberdeen Journal*.

'Being printed in Letter-note, it is well adapted for mixed choirs, where some sing the old and others the new notation.'—*Airdrie Advertiser*.

'The performance as a whole is very creditable indeed; and if given as directed, would doubtless be very much appreciated by an audience.'—*Falkirk Herald*.

'Sensible vocalists will thank us for directing their attention to this compilation.'—*Dumbarton Herald*.

'It is quite in the line of well-trained choirs.'—*Fifehire Journal*.

'We can heartily commend it to the attention of singing classes.'—*Ayr Advertiser*.

THE CHORAL PRIMER, a course of elementary training on the Letter-note method.

This new work contains copious illustrations of all the most usual intervals, rhythms, and changes of key: it gives, more concisely than the other Letter-note works, the rudiments of music, but the subject of *tonality* or "mental effect" is more fully treated. 48 pages, in wrapper or in penny numbers price sixpence.

'The system described as the letter-note method is clearly explained in the *Choral Primer*, which also contains capital exercises on *time, intervals*, and the various major and minor keys.'—*Musical Standard*.

'Appears to be on the whole a well-arranged course of elementary training. . . . Some sensible remarks are made on the subject of "mental effects."'—*Saturday Musical Review*.

'Few instruction books contain a larger amount of useful information, or more succinctly put.'—*Musical Opinion*.

'A plain and effective method of inculcating the art of singing at sight.'—*Perthshire Constitutional*.

'A vast deal of information is presented to the student in a lucid and intelligible manner.'—*Stirling Journal*.

'Combines the advantages of the old notation and the sol-fa.'—*Ayr Advertiser*.

'Admirably adapted to promote the progress of good choral music.'—*Aberdeen Journal*.

'One of the most thorough and intelligible text-books for elementary music that we have seen.'—*Fifehire Advertiser*.

'A publication we can confidently recommend to all musicians.'—*Alloa Journal*.

'No cheaper or more lucid book of instruction will readily be found.'—*Dundee Advertiser*.

'Teaches with singular clearness, one thing at a time, and the method is perfect.'—*Orcadian*.

'Nothing in the most improved methods of teaching the theory and practice of singing is allowed to escape notice, and the explanations are thorough and comprehensive.'—*Hawick Advertiser*.

London: F. Pitman 20, Paternoster Row. Edinburgh: Johnstone, Hunter & Co.

COLVILLE AND BENTLEY'S GRADUATED COURSE

OF ELEMENTARY INSTRUCTION IN SINGING, ON THE LETTER-NOTE METHOD,

IN TWENTY-SIX LESSONS.

The Songs are harmonized for Two or Four Voices, *ad libitum*, adapting the work for either Singing Class or School Training.

THIS method, which is founded upon the Old English, or "Tonic" mode of solmisation, recognises the principle that there is, in music, really but one *Scale*, although it may be transposed into many *Keys*: consequently, that all keys are, or ought to be, alike easy to the singer. By appending to the notes the initials of the Sol-fa syllables, do corresponding to the key-tone, and gradually withdrawing the letters as the learner proceeds, it trains the eye as well as the ear, enabling the beginner to tell with certainty the "Tonality" or "Key Relationship" of every note, and overcoming the only objection urged against this mode of sol-fa-ing. Whilst, therefore, it affords the pupil all the assistance necessary, it retains the staff, utilizes the important pictorial representation of *pitch* which it presents, and accustoms the learner from the outset to the musical signs in common use.

Price, in limp cloth, gilt lettered, 1s. 6d. ; in neat wrapper, 1s.

The Songs and Exercises, published separately, under the title of "The Pupil's Handbook," in two parts, price 3d. each.

OPINIONS OF THE PRESS.

"Its merit consists in the remarkably clear and simple manner in which the instruction is conveyed, and in the vast amount of important musical knowledge which is condensed into one moderate-sized pamphlet."—*Evening Star*.

"The whole of the elementary instructions bear the impress of an intimate acquaintance, not only with the theory and practice of vocal music, but also with the best means of imparting instruction to the uninitiated, and every line of this part of the work is a step in advance."—*Weekly Review*.

"We do not know a better or cheaper preceptor."—*Witness*.

"One of those excellent and cheap Manuals, which all young students and some old ones might with advantage possess It would really not be easy to overrate the value of these very cheap and compendious courses of elementary instruction."—*Musical Standard*.

"A great deal of care is bestowed on a proper arrangement of the lessons."—*Edinburgh Courier*.

"Any advantage singers could gain from the sol-fa notation, they appear to possess in this book, with the additional assistance which the staff imports."—*Brighton Times*.

"We have very seldom indeed met with so good a Manual."—*Aberdeen Journal*.

"This work is carefully done, and contains a great deal of information on musical matters."—*Choir*.

"Retains the old notation in its entirety Contains more useful information on the subject than any similar work we have seen."—*Northern Warder*.

"Great pains have been taken in making this little work useful, as well for self-tuition as for the instruction of pupils in classes."—*Orchestra*.

"'Singing made easy' is, perhaps, the best account we can give of this work."—*Glasgow Courier*.

"Presenting greater facilities to the vocal student than any which has hitherto fallen under our notice."—*Brighton Examiner*.

"The instructions are clear and satisfactory, and are very methodically arranged."—*Northern Ensign*.

"Combining, as this system does, the advantages of the popular Tonic Sol-fa Method with the benefits of the ordinary notation, it has that to recommend it which neither of these possess alone. We look for its speedy popularity, and we specially hope that it may be early introduced into our church classes and schools."—*English Presbyterian Messenger*.

"A rich and economical fund of really good musical instruction."—*Yorkshire and Lincolnshire Advertiser*.

"It is cheap, simple, effective, and compendious."—*Peterhead Sentinel*.

"Unites all the advantages of the Sol-fa to the old method."—*Border Advertiser*.

"Admirably fitted to aid in teaching the young to sing."—*Montrose Standard*.

"We should recommend the Letter-note method, which by engraving the initials of the sol-fa syllables on the common notes virtually combines both notations."—*Good Words*.

London: F. PITMAN, 20, Paternoster Row. Edinburgh: JOHNSTONE, HUNTER, & CO.

CONTENTS OF VOLUME II.

SECULAR.

- 52 All the Choruses usually performed in
Locke's Music for "Macbeth" Spofforth.
- 55 Hail, smiling morn Stevenson.
See our oars with feather'd spray Haydn.
- 57 Come, gentle Spring Root.
†58 Never forget the dear ones 3 v. Bradbury.
Merrily o'er the waves we go Abt.
The Foot Traveller Bishop.
- 61 The Clough and Crow 3 v. Bishop.
62 The huge globe has enough to do 3 v. Flotow.
63 May Morning Pelton.
Come to the woody dell Arne.
65 Which is the properest day to sing Kreutzer.
Beat high, ye hearts Rudd.
66 Now strike the silver strings Ford.
Since first I saw your face Irish.
†67 Step together Werner.
For freedom honour and native land Tyrolese.
The Mountaineer German.
What delight what rebounds Atterbury.
68 Come let us all a-maying go Cooke.
Hark! the lark Mornington.
Here in cool grot Callcott.
*73 Come on the light winged gale Bishop.
*74 Sleep, gentle Lady Bradbury.
76 Sparkling little fountain Evans.
The dazzling air King.
*78 On Christmas eve the bells were rung Shinn.
*80 Hail, all hail, thou merry month of May Neukomm.
83 The sea, the sea Kreutzer.
85 The singers Kreutzer.
87 Hark! above us on the mountain American.
89 Call John Root.
The Travellers Kucken.
90 Laughing Chorus Bishop.
Soldier's Love Mercadante.
*93 Foresters, sound the cheerful horn Bennett.
*94 Gaily launch and lightly row Blum.
My Lady is as fair as fine Abt.
*95 See the bright, the rosy Morning Bishop.
The Land of the True and Brave Donizetti.
*96 What shall he have that killed the deer

- *99 Why should a sigh escape us
How sweet the joy
*100 Upon the poplar bough
Mountain home
Over the Summer Sea.

O. Th.
Kreutzer.
Paxton.
Kreutzer.
Verdi.

SACRED.

- 51 We come, in bright array (*Judas*). Handel.
Lead, lead on (*Judas*). Handel.
- †54 Ye gates, lift up your heads Dr. Thomson.
O send Thy light forth R. A. Smith.
- †56 Who is a patriot
Praise the Lord
Gently, Lord, O gently lead us Spanish.
Joy to the World Haydn.
- †59 With songs and honours Mason.
Hymn of thanksgiving Mason.
God is near thee Mason.
- *60 But in the last days American.
*64 Great is the Lord American.
Arise, O Lord American.
- *69 Awake, Awake
*70 I will bless the Lord at all times R. A. Smith.
*71 Hallelujah! the Lord reigneth R. A. Smith.
God the Omnipotent Russian.
†72 The brave man Nageli.
Lift up, O earth Root.
From all that dwell below the skies
When shall we meet again
O wake and let your songs resound Himmel.
All hail the pow'r of Jesus' name
- *75 Blessed be the Lord R. A. Smith.
Great and Marvellous R. A. Smith.
*77 Grant, we beseech thee Callcott
Come unto me when shadows
- 79 The Lord is my Shepherd Beethoven.
Let songs of endless praise L. Mason.
My faith looks up to thee L. Mason.
*81 Beyond the glitt'ring starry sky Husband.
82 Blest Jesus, gracious Saviour M. Haydn.
Hymn of Eve Arne.
Salvation to our God
- *84 I will arise Cecil.
Blessed are the people
- *86 I was glad when they said unto me Callcott.
88 Then round about the starry throne Handel.
*91 Oh! how beautiful thy garments Naumann.
*92 Put on thy strength, O Zion Naumann.
*93 Sing to the Lord, our King and Maker
(*Gloria from 1st Service*). Haydn.

Vol. 2, handsomely bound in cloth, gilt lettered, price four shillings.

CONTENTS OF VOLUME III.

The whole of this Volume is printed in Letter-note.

Each Number contains eight pages.

- 101 Sacred Peace, celestial treasure Storace
Sweet Spring is returning Swiss
Albion, on thy fertile plains Braham
Spring, beautiful Spring Hook
102 Come, come quickly away Root
Nature's woodland call American
Canadian boat song Moore
Peaceful slumbering on the ocean Storace
When the sweet night American
Moonlight chorus Bradbury
103 All's well Braham
Softly the moonlight Auber

- 104 The minute gun at sea King
The storm Bradbury
- 105 Away, away, the anchor weigh S. Webb
On, on, thou eagle-pinioned G. J. Webb
Her mighty sails the breezes swell Colville
Isle of beauty, fare thee well
Roll on, majestic ocean Root
The voyage of life Matthari
Now radiant Vesper Do.
A wet sheet and a flowing sea Kucken
How cheery are the mariners Gollmick
On the sea Mendelssohn

London: F. PITMAN, 20, Paternoster Row. Edinburgh: JOHNSTONE, HUNTER & CO.

MUSICAL PUBLICATIONS AND TEACHING APPARATUS

CONNECTED WITH

The Letter-note Singing Method.

A Graduated Course of Elementary Instruction in Singing, by David Colville and George Bentley. In this course the solfa initials are gradually withdrawn. In cloth, 1s.6d.; in wrapper, 1s.

The Pupil's Handbook, containing the songs, exercises, etc., in the above course, published separately. In two parts, 3d. each.

The Letter-note Singing Method, Elementary Division. A course of elementary instruction in singing, by David Colville. In this course the notes are lettered throughout. In cloth, 1s.6d.; in wrapper, 1s.

The Choral Guide, containing the songs, exercises, etc., in the above course. In two parts, 3d. each.

The Junior Course, a course of elementary practice in singing, by David Colville. In this course the notes are lettered throughout. Arranged for two trebles, with *ad lib.* bass. In penny numbers.

The Choral Primer. A course of elementary training by David Colville. In this course the notes are lettered throughout. Sixpence, in wrapper or in penny numbers.

The Elementary Singing Master. A course of elementary training by David Colville. In this course the solfa initials are gradually withdrawn. In cloth, 1s.6d.; in wrapper, 1s.

The Elementary Singing School, containing the songs, exercises, etc., in the above course. In two parts, 3d. each.

Penny Educators, the notes lettered throughout. These are educational numbers of Choral Harmony, each of which illustrates a given subject; they may be used to supplement the larger works, or will themselves provide outline courses of instruction. The following are already published: Choral Harmony, No. 110, Practice in Simple Time; No. 111, Triplets and Compound Time; Nos. 113 and 114, Exercises and Studies in Modulation. Other numbers are in preparation.

Letter-note School Music. Songs and Rounds arranged progressively as a Course. The notes are lettered throughout. In halfpenny numbers.

Intoners, 3s.6d. and upwards. A pattern of tune for teacher or pupil, giving the just sounds of the scale in all keys. Descriptive tract, one penny.

The Sol-fa Ladder (adapted from Miss Glover's original). A large diagram of the scale for Class use, Paper only, with four side columns arranged as in the Modulation Table, 4d. per octave; single column, 3d. per octave. Calico, with rollers, two octaves, 4s. For the information of teachers a descriptive leaflet, giving full information respecting the Sol-fa Ladder, Staff Ladder, and Movable DO Ladder, can be obtained by forwarding a halfpenny stamp or post wrapper to Mr. D. Colville, 20, Paternoster Row, London.

The Staff Ladder. Same as the Sol-fa Ladder, but with the addition of the staff-lines. Can be set so as to show the DO on any line or space, for which purpose it should be mounted on rollers according to directions supplied. Paper only, 1s.6d.; calico, with rollers, 6s.6d. For descriptive leaflet apply as directed above for Ladder Sol-fa.

The Movable DO Ladder. Same as the Staff Ladder, but the staff-lines are separate from the diagram, and the latter is movable upwards or downwards, permitting the DO to be set to any line or space. Calico, with rollers, 8s.6d.; paper only, 1s. For descriptive leaflet apply as directed above for Sol-fa Ladder.

The Transposition Index. A card with a movable index, useful for the purpose of explaining the theory of keys, transposition, modulation, etc. 6d.

Twelve Reasons for Learning to Sing at Sight. A leaflet for gratuitous distribution, 6d. per hundred, or one penny per dozen.

Pupil's Certificates of Proficiency. All Teachers of the Letter-note Method are urged to use the certificate in their classes as a test and stimulus. Blank certificates, post free 10d. per dozen, can be obtained from Mr. D. Colville, 20, Paternoster Row, London. Choral Harmony, No. 163 contains the Examination-paper for the Elementary Certificate.

The Quaver, with which is published CHORAL HARMONY, a monthly musical Journal, price one penny, including the music.

Choral Harmony, a collection of part-music, in penny numbers, each of which contains from 4 to 8 pages, printed either in letter-note or in the ordinary notation. Lists of contents on application.

The Letter-note Vocalist. Full music size, 3d. per number, containing songs, duets, trios, etc., printed in letter-note.

Psalmody Selections. Fourteen popular tunes and hymns, printed in letter-note, Choral Harmony No. 112, one penny.

Easy Cantatas, S.A.T.B., with solos, etc. Dawn of Spring, 4d.; Advent of Flora, 6d.; Harvest Home, 6d. The following are printed in letter-note—Pilgrims of Ocean, 4d.; Maypole, 3d. Words only, for the use of an audience, one penny for each cantata.

The Choral School. In fourpenny parts, each containing five or six numbers of Choral Harmony, classified as to their difficulty. Intermediate, Parts IV., V., XIII., XIV.; Advanced, Parts VI., VIII., XVI., XVII., XIX.; Upper, Parts XI., XII., XV., XVIII., XX.

Training Books for use in connection with any method of instruction. Colville's Elementary Course, cloth, 1s.3d.; wrapper, two parts, 4d. each. Also, Elementary Practice, same prices.

Locke's "Macbeth" Music. All the choruses usually performed, in vocal score, one penny, in Choral Harmony No. 52.

For Christmas and New Year. Choral Harmony, Nos. 7, 11, 78, 97, 126, 127, 128, 135, 148, 156, 157, 162, 174, etc.

London: F. Pitman, 20, Paternoster Row. Edinburgh: Johnstone, Hunter & Co.

